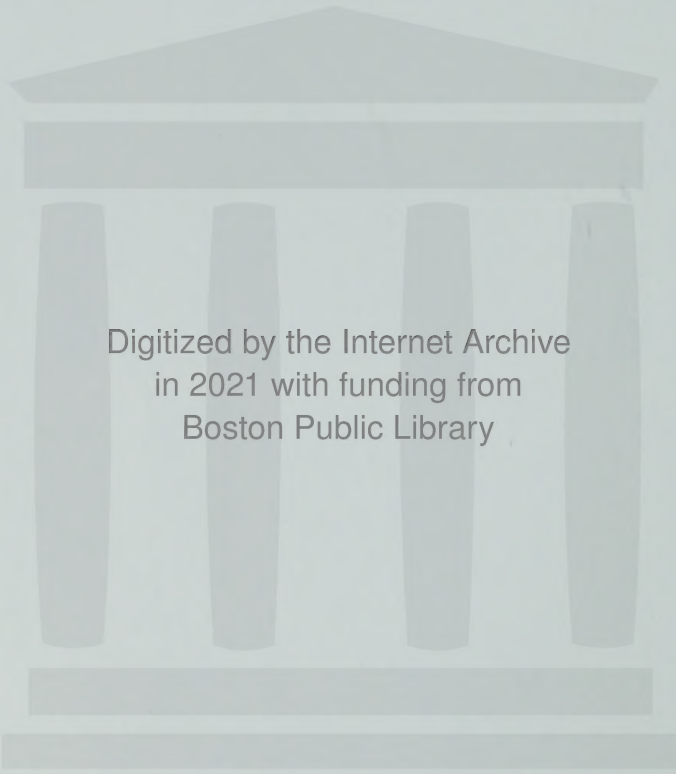


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JOHN FINNEY

John Finney holds degrees in organ performance from the Oberlin College Conservatory of Music and The Boston Conservatory. He has studied at the North German Organ Academy (with Harald Vogel) and at the Academy for Italian Organ Music (with Luigi F. Tagliavini). His teachers have included David S. Boe and James David Christie (organ), and Lisa Goode Crawford (harpsicord).

He has performed solo recitals throughout the United States and in Europe, and has appeared as organist and harpsichordist with the Boston Symphony Orchestra, the Orchestra of St. Luke's, the New York Bach Ensemble, and the Smithsonian Chamber Players. He plays regularly with Boston's Handel & Haydn Society. He presently serves as Director of Music for the Wellesley Hills Congregational Church in Wellesley, Massachusetts, and is Chorusmaster for the Boston Early Music Festival Chorus.

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Handel & Haydn Society

The Handel & Haydn Society is America's pre-eminent professional chorus and period orchestra, under the artistic leadership of internationally renowned conductor Christopher Hogwood. H & H is a leader in "Historically Informed Performance." By playing Baroque and Classical music of the great masters on the instruments and with the techniques of the period, a fresh new sound is revealed.

Christopher Hogwood enjoys a world-wide reputation for highest quality music-making. He is the founder and director of the Academy of Ancient Music, the first British orchestra formed to play exclusively Baroque and Classical music on instruments appropriate to the period. In addition to his responsibilities with H&H and the Academy, Mr. Hogwood is Director of Music for the acclaimed St. Paul Chamber Orchestra and a busy guest conductor. In recent years he has directed some of the world's finest orchestras, including the Boston Symphony, Berlin Philharmonic, Chicago Symphony, Los Angeles Philharmonic, and Cleveland Orchestra.

The Handel & Haydn Society was founded in 1815 and proved itself an innovator early on by presenting the first performance in America of Handel's Messiah (1818), Sampson (1845), Solomon (1855), Israel in Egypt (1859), Jephtha (1867), and Joshua (1876), and of Bach's B Minor Mass (1887). More recently, H&H has greatly expanded its concert activities, performing three concert series in the Boston area: at Symphony Hall and Old South Church in Boston, and at the Peabody Museum of Salem, and has been invited to perform at Lincoln Center, the Mostly Mozart Festival, Tanglewood, Worcester's Mechanics Hall, and other regional and national venues.

H&H recorded its fourth project on the London Records/L'Oiseau-Lyre label in the spring of 1991; Handel's Concerti Grossi, Op. 6. Compact disc recordings of Handel's Concerti Grossi, Op. 3 and Haydn Arias and Cantatas with internationally renowned soprano Arleen Auger have been critically acclaimed. A third recording, of Mozart's orchestration of Handel's Acis and Galatea, is due to be released in the fall of 1992.

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Jane Starkman
Julie Leven
Clayton Hoener

VIOLIN II

Kinloch Earle, *principal*
Dianne Pettipaw
Anne Black
Danielle Maddon

VIOLA

Laura Jeppesen

CELLO

Karen Kaderavek, *principal*
Alice Robbins

BASS

Thomas Coleman

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HORN

R.J. Kelley, *principal*
Pamela Paikin

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SOPRANO

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Jean Danton
Dale Edwards
Rachel Hersey
Margaret O'Keefe
Anna Soranno

ALTO

Susan Byers
Pamela Dell
Jeanne McCrorie
Susan Trout
Mary Ann Valaitis

TENOR

William Hite
Martin Kelly
Rockland Osgood
Mark Sprinkle

BASS

Jonathan Barnhart
Herman Hildebrand
Christopheren Nomura
Donald Wilkinson



H&H

Handel & Haydn Society
Christopher Hogwood, Artistic Director
One Hundred Seventy-seventh Season

John Finney , *Conductor*

HAYDN AT ESTERHAZY

**Concerto for Organ and Orchestra in C Major,
Hob. XVIII:1**

Joseph Haydn (1732-1809)
Moderato; Largo; Allegro molto
James David Christie, Organ

**Symphony No. 22 in E Flat Major, Hob. I:22
"The Philosopher"**

Joseph Haydn
Adagio; Presto; Menuetto; Finale: Presto


INTERMISSION

Missa Sancti Nicolai (St. Nicholas Mass)

Joseph Haydn
Kyrie; Gloria; Credo; Sanctus; Benedictus; Agnus Dei

Soloists-

Anna Soranno, Soprano
Pamela Dellal, Alto
Martin Kelly, Tenor
Christophersen Nomura, Bass



PROGRAM NOTES

Concerto for Organ and Orchestra in E Major (Hoboken XVIII:I)

Haydn apparently directed the music for the ceremony in which his sister-in-law took her vows. In 1803, he pulled out some old manuscripts, which he gave to his biographer Griesinger (acting as his go-between for the Leipzig publishers Breitkopf & Hartel) and mentioned that he had composed the organ concerto "for his sister-in-law when she took the veil." The work that Haydn so identified was the Organ Concerto No. 1 in C major, a large-scaled piece of great brilliance (possibly including trumpets that Haydn never wrote into his autograph manuscript, but simply copied straight into the parts). Haydn was never a "natural" concerto composer, like Mozart, who thrived on the theatrical possibilities of the medium. Especially here, in a work written in his early twenties, Haydn still retains much of the character of the Baroque concerto--its open-ended, freely improvisatory quality--which he was so soon to jettison in his symphonies and string quartets.

Symphony No 22 in E Flat Major, (Hoboken I: 22)

"The Philosopher"

Haydn composed the E-Flat Symphony, No. 22, in 1764, when he was already thirty-two years old and reasonably well established in the Esterhazy household. It begins with the sober sonority and style of a *sonata da chiesa* and it may, in fact, be the work to which Haydn referred when he told Griesinger that in one of his oldest symphonies "the idea predominated of God speaking to an unrepentant sinner, asking him to reform, but the sinner in his rashness heeded not these exhortations." Whether this is the symphony Haydn meant or not, the work has long had attached to it the nickname "Philosopher" - going back even to the 18th century, a clear indication of its unusual character.

The opening movement's somber marching strings support a chorale-like melody in the horns (the voice of God?), answered by two English horns (the unrepentant sinner?). Haydn cleverly fuses the Baroque stylistic elements so evident here with a ground-plan that clearly suggests the developed sonata form of the classical era. His unusual choice of instrumental colors - hardly another symphony of his century called for English horns - is also striking. Yet for all its touches of modernity, the movement suggests, on the whole, an homage to Corelli.

The second movement offers the strongest possible contrast - a Presto in sonata form with a real Haydnesque "false reprise" at the beginning of the development section, tricking the listener into thinking the movement is substantially over when it has really only just gotten underway. The third movement is a poised and graceful minuet and trio, while the finale introduces the spirit of the hunt in its galloping 6/8 time (is this the indication that our sinner remains unrepentant?). In any case, the echoing calls of French horns and English horns against the nonstop racing strings provide an invigorating close.

Missa Sancti Nicolai (St. Nicholas Mass)

This mass was probably written for the name day of Prince Nikolaus Esterhazy in 1772, the year when the first performance of the "Farewell" Symphony finally persuaded the Prince to leave his damp and unhealthy summer residence of Eszterhaza in Hungary and return to the more civilized quarters of Eisenstadt. The new Mass was almost certainly intended as a sort of 'thanks offering' from Haydn (his *Kapellmeister*) and the autographed manuscript of the score (which is housed in the Berlin State Library) is entitled 'Missa Sancti Niccolai' (spelling never was Haydn's strong point) and dated 1772 'In Nomini Domini'. The original parts preserved in the Eisenstadt Archives show enormous haste, and the composer was evidently obliged to resort to a number of 'shorthand' techniques. There was originally no separate 'Dona nobis pacem'; however, the custom of 'Dona nobis ut Kyrie' (i.e. improvising the text of the 'Dona nobis pacem' under the music of the Kyrie) was widespread in 18th century Austria, and in practice was probably less confusing than might be imagined.

In Germany and Austria, this work is sometimes referred to as the 'Mass in six-four time', in recognition of the unusual metre of the Kyrie. This highly unconventional beginning gives the work its pastoral character (not far removed from the pastoral tradition of music celebrating Christmas, of which St. Nicholas Day - 6 December - provided a foretaste.) The pastoral character is further exploited in the equally unconventional Sanctus and the intensely lyrical, rhapsodic Benedictus--the latter a highly developed ensemble piece. This was a form which at that time had such a fascination for Haydn that there is hardly a choral work of the period in which we cannot find at least one fine example. The composer also shows his predilection for solo voices rather than choir in the extraordinary 'Crucifixus,' where his newly found delight in complex ensemble writing is marvellously and subtly displayed.



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Missa Sancti Nicolai

Latin translation

Kyrie eleison. Christe eleison. Kyrie eleison.

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis. Laudamus te, benedicimus te, adoramus te, glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, rex coelestis, Deus pater omnipotens. Domine fili unigenite Jesu Christe. Domine Deus, agnus Dei, filius patris. Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dextram patris, miserere nobis. Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus, Jesu Christe. Cum sancto spiritu in gloria Dei patris, Amen.

Credo in unum Deum, patrem omnipotentem factorem coeli et terrae, visibilium omnium et invisibilium. Et in unum Dominum Jesum Christum, filium Dei unigenitum et ex patre natum ante omnia secula. Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum, non factum consubstantialem patri, per quem omnia facta sunt, Qui propter nos homines et propter nostram salutem descendit de coelis. Et incarnatus est de Spiritu Sancto ex Maria virgine, et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est. Et resurrexit tertia die secundum scripturas, et ascendit in coelum, sedet ad dexteram patris, et iterum venturus est cum gloria judicare vivos et mortuos, cuius regni non erit finis. Et in Spiritum Sanctum Dominum et vivificantem, qui ex patre filioque procedit. Qui cum patre et filio simul adoratur et conglorificatur, qui locutus est per Prophetas. Et unam sanctam catholicam et apostolicam ecclesiam. Confiteor unum baptisma in remissionem peccatorum et expecto resurrectionem mortuorum et vitam venturi seculi. Amen.

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Osanna in excelsis.

Benedictus qui venit in nomine Domini. Osanna in excelsis.

Agnus Dei qui tollis peccata mundi miserere nobis. Agnus Dei qui tollis peccata mundi miserere nobis. Agnus Dei qui tollis peccata mundi miserere nobis.

Missa Sancti Nicolai

English translation

Lord, have mercy upon us. Christ, have mercy upon us. Lord, have mercy upon us.

Glory be to God on high, and on earth peace to men of good will. We praise thee, we bless thee, we worship thee, we glorify thee. We give thanks to thee for thy great glory. O Lord God, heavenly king, God the father almighty. O Lord, the only begotten Son, Jesus Christ. Lord God, lamb of God, son of the father. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of the Father, have mercy upon us. For thou alone art holy, thou alone art the Lord, thou alone, Christ, art most high. With the Holy Ghost in the glory of God the father. Amen.

I believe in one God, the father Almighty, maker of heaven and earth and of all things visible and invisible. And in one Lord, Jesus Christ, the only begotten son of God, begotten of his father before all worlds. God of God, light of light, very God of very God, begotten, not made, being of one substance with the father, by whom all things were made, who for us men and for our salvation came down from heaven. And was incarnate by the Holy Ghost of the Virgin Mary, and was made man. And was crucified also for us under Pontius Pilate, died and was buried. And the third day He rose again according to the Scriptures, and ascended into heaven, and sitteth at the right hand of the Father, and he shall come again with glory to judge both the living and the dead, whose kingdom shall have no end. I believe in the Holy Ghost, the Lord and giver of life, who proceedeth from the father and the son, who with the father and the son together is worshiped and glorified, who spake by the Prophets. I believe in one holy catholic and apostolic Church. I acknowledge one baptism for the remission of sins, and I look for the resurrection of the dead and the life of the world to come. Amen.

Holy, holy, holy, Lord God of hosts, heaven and earth are full of Thy glory. Hosanna in the highest.

Blessed is he who cometh in the name of the Lord. Hosanna in the highest.

Lamb of God that takest away the sins of the world, have mercy upon us. Lamb of God that takest away the sins of the world, have mercy upon us. Lamb of God that takest away the sins of the world grant us peace.

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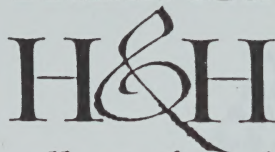
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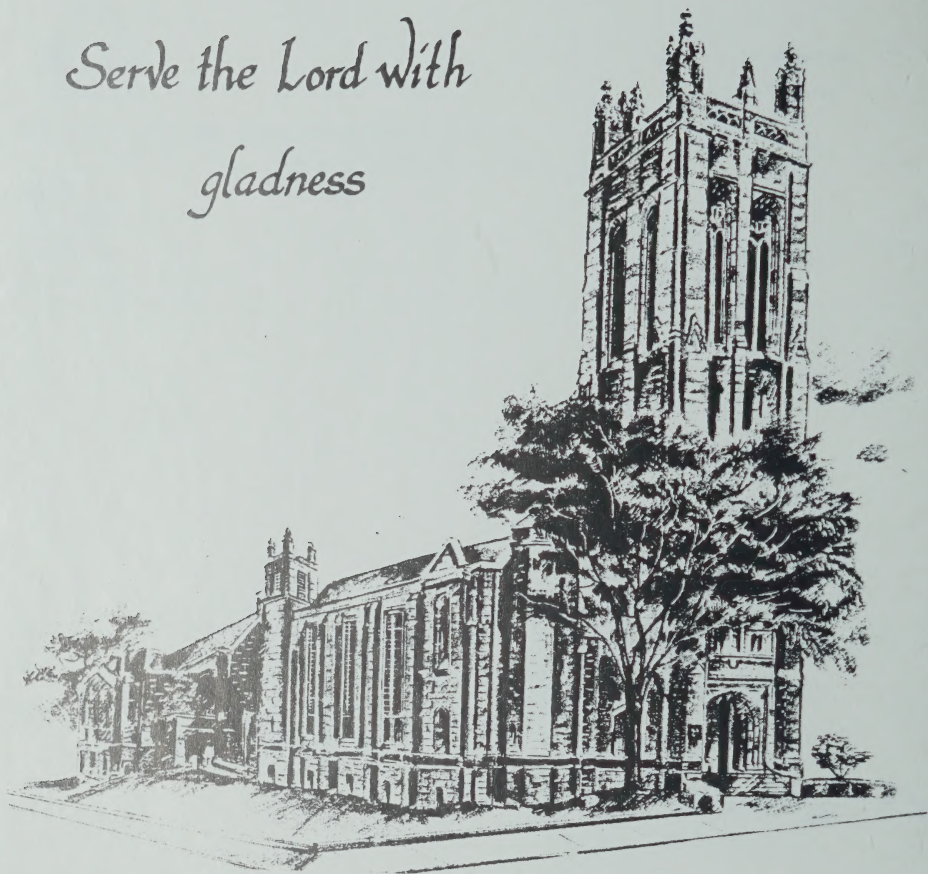
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